

**WINSOR AND NEWTON
DISTILLED TURPENS**



Winsor and Newton's highly refined English Turpentine is a traditional choice for diluting oil colors and the cleaning of brushes. It has greater wetting properties than mineral spirits. Turpentine is highly volatile and flammable and should be used with caution.

WNDT075	75ml
WNDT250	250ml
WNDT500	500ml
WNDT1L	1 litre

**WINSOR AND NEWTON SANSODOR
(LOW ODOR SOLVENT)**



A low odour alternative to Turpentine, ideal when working in a confined space or for those artists who find Turpentine to have too strong an odour. Also used to clean palettes and brushes.

WNS0075	75ml
WNS0250	250ml
WNS0500	500ml
WNS01L	1 litre

**WINSOR AND NEWTON OIL
OF SPIKE LAVENDER**

Natural non-toxic substitute for turpentine. Improves handling. Goes a long way. Delightful smell for those who don't like the smell of other mediums.

WNOSL75	75ml
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**WINSOR AND NEWTON OIL
PAINTING PRIMER**



Winsor Et Newton Oil Primer is used for priming all surfaces for oil and alkyd colors. It provides a bright white surface and excellent paint adhesion. It comes ready to use and dries in 24 hours. The primer can be tinted with oil paint. This permits an endless number of tinted grounds. Oil Primer has high quality pigment and texture. It contains non-yellowing oil-modified alkyd resin. Absorbent surfaces require sizing.

WNPP250	250ml
WNPP500	500ml
WNPP1LIT	1 litre

**WINSOR AND NEWTON
REFINED LINSEED OIL**



Gives a long manipulation time for over painting and great control over detail. Recommended for experienced painters who work all day on the same painting.

WNRL075	75ml
WNRL250	250ml
WNRL500	500ml
WNRL1L	1 litre

**WINSOR AND NEWTON
OIL PAINTING MEDIUMS**

**WINSOR AND NEWTON
ARTISTS WHITE SPIRIT**



A volatile flammable diluent for oil colours and the cleaning of brushes. Whilst it has a distinctive odour this is less pronounced than Turpentine.

WNWS075	75ml
WNWS1L	1 litre

**WINSOR AND NEWTON
BLEACHED POPPY OIL**

Bleached poppy oil is a yellowing-resistant oil which dries more slowly than sun-bleached linseed oil. It is highly recommended for use with whites and pale colors in the final layers of an oil painting.

WNBPO75 75ml

**WINSOR AND NEWTON
COLD PRESSED LINSEED OIL**



Cold-pressed linseed oil is a natural oil of low viscosity. It is pressed from flax seeds without the use of heat. Cold-pressed linseed oil offers greater purity and clarity. Provides maximum fluidity and is particularly suitable for grinding with pure powdered pigments in order to make oil colours. Thin with turpentine or mineral spirits.

WNCL075 75ml

**WINSOR AND NEWTON
DRYING LINSEED OIL**



Raw linseed oil/manganese dryers. A fast-drying oil of darker colour than refined linseed oil.

WNDL075 75ml

**WINSOR AND NEWTON
STAND LINSEED OIL**



Mix Stand Oil a pale viscous oil with turpentine or white mineral spirits to improve the flow of your oil colors - it will retard drying and imparts a tough elastic finish.

WNSL075 75ml

**WINSOR AND NEWTON
DRYING POPPY OIL**



A pale oil which reduces the consistency and increases drying rate of oil and alkyd colours. Resistant to yellowing.

WNDP075 75ml

WINSOR AND NEWTON LIQUIN



Liquin will improve the flow of Oil and Alkyd colors for smooth brushwork subtle blending and fine detail. It also increases translucency and speeds drying making it ideal for thin glazing. Mixes easily with a brush and flows readily. Liquin is a durable non-yellowing medium.

WNLQ075 75ml
WNLQ250 250ml
WNLQ500 500ml
WNLQ1LI 1 litre

**WINSOR AND NEWTON
LIQUIN FINE DETAIL**

Quick drying, fluid gloss medium for oil and Alkyd colours. It is ideal for fine detail work, glazing and smoothly blended areas with no brushmarks. Good resistance to yellowing. Good replacement for traditional Copal mediums. Oil modified alkyd resin.

WNLQFD75 75ml

**WINSOR AND NEWTON
LIQUIN LIGHT GEL**

Quick drying gloss medium for glazing in oil and alkyd colours. A very slight gel which breaks down immediately on brushing and flows out to give a non drip effect. Good resistance to yellowing. Shake bottle before use. Oil modified alkyd resin.

WNLQLG75 75ml

**WINSOR AND NEWTON
PAINTING MEDIUM**



A stand linseed oil/petroleum distillate used to thin the consistency of oils and alkyds. Winsor & Newton Artists' Painting Medium dries to a flexible film with a minimal tendency to yellow wrinkle and crack. This medium should be thinned with mineral spirit.

WNPM075 75ml
WNPM250 250ml
WNPM500 500ml

WINSOR AND NEWTON OLEOPASTO

This stiff translucent gel is formulated specifically for texture work and can be used as an extender for Oil or Alkyd colors. Oleopasto retains knife and brush strokes well won't level out and dries to a crack-resistant and virtually non-yellowing film. Mixing with a knife is recommended for best results. Also known as Liquin Impasto.

WNOP060 60ml
WNOP200 200ml

WINSOR AND NEWTON WINGEL



It's a versatile painting medium that can be used alone to produce a non-yellowing non-cracking coating or with paints (either oils or alkyds) to increase gloss and speed drying. Winsor & Newton Wingel is an oil-modified alkyd resin. Use it also for glazes and detail work. Thin with turpentine.

WNWG037	37ml
WNWG060	60ml
WNWG200	200ml

WINSOR AND NEWTON ARTISTS PICTURE CLEANER



Winsor & Newton Artist's Picture Cleaner is a liquid which dissolves linseed oil oxidation and cleans soiled oil paintings. It contains an emulsified mixture of Copaiba balsam dipentene and pine oil with ammonia. The liquid settles out in two layers. Thinning is not recommended.

WNPC075	75ml
WNPC250	250ml
WNPC500	500ml

WINSOR AND NEWTON GLOSS VARNISH



A clear liquid which dries to a non-yellowing glossy finish and is used as a general purpose gloss varnish. Artist Gloss Varnish may be mixed with Artist Matt Varnish to achieve varying degrees of gloss. Thin with mineral spirit.

WNGV075	75ml
WNGV250	250ml
WNGV500	500ml

WINSOR AND NEWTON RETOUCH VARNISH



This may be used as a temporary varnish for recently finished oil paintings. Paintings should be allowed to dry for as long as possible (at least one month) before applying the varnish. This varnish doesn't need to be removed before a final varnish is applied.

WNRV075	75ml
WNRV250	250ml
WNRV500	500ml

WINSOR AND NEWTON DAMAR VARNISH 75ML



Damar Varnish is a pale yellow varnish for oil or alkyd paintings which dries quickly to a high gloss and remains resoluble in turpentine. Paintings should not be varnished until they are thoroughly dry (6-12 months for oil 1-2 months for alkyd.) Consists of Damar resin turpentine and alcohol solvents.

WNDV75

WINSOR AND NEWTON MATT VARNISH



A very pale translucent liquid which is a modern general purpose matte varnish that dries quickly. Artist Matt Varnish may be mixed with Artist Picture Varnish or Griffin Picture Varnish to achieve varying degrees of gloss. Not recommended as a medium for oil or alkyd colours. Thin with mineral spirits. Consists of Ketone resin and mineral spirits.

WNMV075	75ml
WNMV250	250ml
WNMV500	500ml

WINSOR AND NEWTON ARTISTS' WAX VARNISH 60ML



Wax varnish is the mattest varnish and remains readily removable.

WNWV060

WINSOR AND NEWTON ARTISAN MEDIUMS

A unique range of mediums developed to allow you to achieve all the traditional oil colour techniques and styles without requiring turpentine or white spirits.

WINSOR AND NEWTON ARTISAN FAST DRYING OIL MEDIUM



This is a fast drying medium that improves the flow and speeds the drying of Artisan oil colours smooths brushwork and increases gloss and transparency. Its good for glazing and producing fine detail and is resistant to yellowing.

WARFD75 75ml

WINSOR AND NEWTON ARTISAN LINSEED OIL



Artisan Water Mixable Linseed Oil reduces the consistency and improves flow of Artisan oil colours. It also increases the gloss and transparency of Artisan.

WARLO75 75ml

WINSOR AND NEWTON ARTISAN OIL PAINTING MEDIUM



This medium thins the consistency of Artisan oil colours and aids fine detail work. It also improves the flow and wetting of the colour.

WAROP75 75ml

WINSOR AND NEWTON ARTISAN FAST DRYING OIL MEDIUM



This is an impasto and texturing medium for use with Artisan oil colours. Always mix thoroughly into the colour. For thick impasto build the texture in several layers allowing each layer to dry first. This medium speeds the drying of the colours.

WARIO60 60ml

WINSOR AND NEWTON ARTISAN STAND OIL



The flow and levelling of Artisan oil colours is improved by using Stand Oil. It is excellent for glazing and producing fine detail as it smooths brushwork. Stand Oil is slow drying.

WARSO75 75ml

ARCHIVAL OIL MEDIUMS

ARCHIVAL ODORLESS SOLVENT



For cleaning brushes and for thinning paint. Unlike turps Archival solvent will not eat into a top skin of paint that is not properly dry, thus destabilizing the underpainting.

CAOS100	100ml
CAOS500	500ml
CAOS1LIT	1litre
CAOS4LIT	4litre

ARCHIVAL CLASSIC MEDIUM



Gives a long manipulation time for over painting and great control over detail. Recommended for experienced painters who work all day on the same painting.

CACM100	100ml
CACM500	500ml
CACM1LIT	1litre
CACM4LIT	4litre

ARCHIVAL FAT MEDIUM



A syrupy heavy bodied medium used for juicier techniques. It produces glowing translucent effects in glazing & small additions to paint produce long stringy paint favoured by the Old Masters. It speeds drying time and reduces brush texture.

CAFM100	100ml
CAFM500	500ml
CAFM1LIT	1litre
CAFM4LIT	4litre

ARCHIVAL ODORLESS LEAN MEDIUM



For fast drying this medium is ideal for reducing paint strength or viscosity. It is useful for underpainting. It is especially good for glazing techniques and it promotes rapid drying. Recommended for fast workers.

CAOL100	100ml
CAOL500	500ml
CAOL1LIT	1litre
CAOL4LIT	4litre

ARCHIVAL SMOOTH GEL MEDIUM



Archival Smooth Gel Medium stabilises thick impasto paint and doubles the paint volume therefore reduces the cost of thick impasto paint. A flexible modified alkyd medium of beautiful consistency formulated to match the oil paint texture.

CASGM40	40ml
CASGM150	150ml
CASGM300	300ml

ART SPECTRUM MEDIUMS

ART SPECTRUM ARTIST GESSO



Artist Gesso will dry in a few hours providing an absorbent permanently flexible waterproof non-yellowing ground. The brilliant white ground is made for canvas hardboards paper masonry etc. Suitable for oil and acrylic paint. Thin and clean up with water.

ASGES250	250ml
ASGES500	500ml
ASGES1LIT	1 litre
ASGES4LIT	4 litre

ART SPECTRUM OIL PRIMER



Oil Primer is a unique oil/acrylic resin blend. The 4% Linseed Oil content allows artists oil colours to crosslink for maximum adhesion. Non-toxic. Clean up and thin with water. Suitable for

canvas hardboard and masonry (interior walls). Fast drying Oil Primer can be painted on the following day.

ASOIL1LIT	1 litre
ASOIL500	500 ml

ART SPECTRUM STUDENT GESSO



Low Cost Gesso is a brilliant white flexible painting ground for canvas paper hardboard and masonry.

ASLCGESS1	1 litre
ASLCGESS4	4 litre

ART SPECTRUM PASTEL PRIMER



Colourfix Primer is a fine tooth quick drying acrylic primer which bonds aggressively to practically any clean dry surface all types of papers (300gsm or heavier recommended) canvas card ply plastic glass timber ceramic and metal. It can also be used as an adhesive for collage. All colours can be intermixed or tinted with Art Spectrum Inks or Gouache to create new shades.

ASPP1LJ	1 litre
ASPP250	250 ml

RABBIT SKIN GLUE



Glue sizing and oil priming is the traditional method of preparing canvas for oil painting. The size is made by dissolving 1 part glue to 1-15 parts cold water. Apply when still warm (not hot) with a stiff brush onto stretched linen or cotton duck. Soak until all the water has been absorbed by the glue to a porridge consistency (1 hour or overnight). Then stir and heat gently in a double boiler until the glue dissolves (do not boil the glue). Size acts as a penetrating liquid to fill the pores of the canvas and to isolate the fabric from subsequent applications of primer and oil paint.

ASRSG500 500g

ART SPECTRUM OIL PAINTING MEDIUM NO 1



Medium No 1: The leanest medium you should use. Ready to use straight from the container. Dries overnight destroying the binder of the paint. Also useful to clean and lessen the absorbency of pre-primed canvas panels and stretched canvases. (Wipe on and wipe off). Always use mediums sparingly. Old mediums can become ineffective. Buy according to your needs to maintain freshness.

ASPM1100	100ml
ASPM1500	500ml
ASPM11LIT	1 litre
ASPM14LIT	4 litre

ART SPECTRUM OIL PAINTING MEDIUM NO 2



Medium No 2 : Medium Fat. Formulated with more Stand Oil than No 1. Used Art Spectrum the next fattest medium in the sequence of painting fat over lean. Always use mediums sparingly. Old mediums can become ineffective. Buy according to your needs to maintain freshness.

ASPM2100	100ml
ASPM2500	500ml
ASPM21LIT	1 litre
ASPM24LIT	4 litre

ART SPECTRUM OIL PAINTING MEDIUM NO 3



Medium No 3 : Fattest Medium. Thickest and oiliest and slowest drying. All three mediums can be intermixed. Always use mediums sparingly. Old mediums can become ineffective. Buy according to your needs to maintain freshness.

ASPM3100	100ml
ASPM3500	500ml
ASPM31LIT	1 litre
ASPM34LIT	4 litre

ART SPECTRUM OIL PAINTING MEDIUM NO 4



Liquol Medium No 4 : A quick drying transparent painting and glazing medium. Excellent for multiple glazes where it will give great depth and subtlety of colour. Can be painted wet on wet or left to dry before overpainting. Mix thoroughly with oil paint on the palette before applying. Always use mediums sparingly. Old mediums can become ineffective. Buy according to your needs to maintain freshness.

ASPM4100	100ml
ASPM4500	500ml
ASPM41LIT	1 litre

ART SPECTRUM WAX MEDIUM



Wax Medium : Mixture of oil and wax. Mix with oil colour to achieve a translucent effect. Not suitable for heavy impasto and do not mix more than 25% in with your paint. Imparts a satin finish. Always use mediums sparingly. Old mediums can become ineffective. Buy according to your needs to maintain freshness.

ASWM150	150ml
ASWM500	500ml
ASWM1LIT	1 litre

ART SPECTRUM CITRUS TURPS



For cleaning brushes and for thinning paint. Double distilled for artist's use with a citrus aroma for those allergic to other turpentine. Made from orange zest.

ASCT100	100ml
ASCT500	500ml
ASCT1LIT	1 litre

ART SPECTRUM DAMAR VARNISH



Damar Varnish is a gloss final varnish for oil paintings. Also for making some painting mediums. Remove with Gum Turpentine.

ASDV100	100ml
ASDV500	500ml
ASDV1LIT	1 litre
ASDV4LIT	4 litre

ART SPECTRUM DAMAR CRYSTALS



Dissolve Damar Crystals in Gum Turpentine. Used for making Damar Varnish.

ASDAM500	500g
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PUMICE POWDER



Add Langridge pumice powder to grounds pigments or paints to add tooth.

PUM500	500g
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CALCITE



Used in grounds to assist in filling irregularities of canvas surfaces.

ASCAL500	500g
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KAOLIN



Used as a filler to give an impasto quality to oil paints.

ASKA0500	500g
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TALC



Talc is used for many applications in woodworking. From making gesso to be used as a decorative finish or as a grain filler etc. to use as a lubricant and fine abrasive, this is a versatile product, with uses that are only limited by your imagination. Gesso is a mixture of glue and talcum powder or calcium carbonate, and is used as a base for other finishes, notably gold leaf. When dry the gesso is extremely hard and durable. It can be sanded to give a silky smooth finish and burnished to produce a shine.

ASTAL500	500g
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WHITING



Use with amonia for degreasing and preparing zinc plate. Also can be used in making gesso or for extending oil paints.

ASWHI500	500g
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SHELLAC FLAKES



Shellac Flakes: Dissolves in Methylated Spirits. Use Art Spectrum a woodworking finish or a varnish for ink or pencil drawings and paintings where you can make your projects shiny and eye-catching.

ASSHE250 250g

PARAFFIN WAX



White or colorless flammable oil or wax obtained in the distilling of petroleum. Paraffin is often used as a material for modeling and in such wax-resist techniques as batik, either as a substitute for bee's wax, or as a supplement to it. Can also be used in encaustic and candlemaking.

ASPW1KG 1 Kg

BEESWAX



Refined white pellets used in encaustic and in oil painting mediums and varnishes as well as Batik, wax resist and candlemaking.

ASBW250 250 g
ASBW500 500 g
ASBW1KG 1 Kg

ROWNEY OIL MEDIUMS

ROWNEY GEL MEDIUM

Reduces the drying time of oil colours by up to 50%. Has minimal effect on the working consistency of the paint, and produces a very durable glaze.

DRGM57 60ml Tube

ROWNEY LOW ODOUR THINNERS

A low odour alternative to Turpentine, ideal when working in a confined space or for those artists who find Turpentine to have too strong an odour. Also used to clean palettes and brushes. Low Odour Thinners is classified as 'Harmful' under U.K labelling regulations.

DRLT60 75ml

DALER ROWNEY PAINTING MEDIUM NO.700

An ideal all-purpose painting medium made of Linseed Stand Oil, White Spirit and Oil of Spike Lavender which dries to a tough elastic film. Easy to handle, its the perfect oil painting medium for beginners and creates an excellent glaze.

DRPM60 75ml

DALER ROWNEY RETOUCHING VARNISH

Retouching Varnish can be removed with Turpentine or White Spirit prior to final varnishing or it can be left underneath. Retouching Varnish is reduced with solvents and is much thinner than final top coat varnish.

DRRV60 75ml
DRRV300 300ml

DALER ROWNEY 800 CLEAR PICTURE VARNISH

A removable picture varnish for a clear even gloss which will not yellow or bloom. When applied lightly by aerosol it makes an excellent Retouching Varnish. May be used on both oil and acrylic paintings.

DRV60 75ml
DRV300 300ml

ROWNEY DAMAR VARNISH



A removable picture varnish. When applied thinly will give a low gloss. Damar dries hard and clear within a few hours. Removable with Turpentine or White Spirit.

RDV60 75ml

GEORGIAN OIL BLOCK PRINTING MEDIUM

This new medium will revolutionise printmakers day to day practise. Designed to be mixed with traditional Georgian Oil Colours, it eliminates the requirement to purchase separate inks in order to achieve a spectrum of colours for printing. For solid colour blend 1 part oil colour with 1.5 parts medium. For transparency increase the proportion as required.

GXBLPRM 225ml

GLENDALE MINERAL TURPS



Glendale Mineral Turpentine is a refined water white petroleum solvent of Moderate volatility. Mainly used for thinning mineral paints general solvent cleaning and removing some types of fresh overspray. Also suitable for spot cleaning purposes such as the removal of tar oil grease etc.

GMTLIT 1 litre

LENDALE WHITE SPIRIT



Glendale White spirit is a clear colourless solvent with very low water solubility and a characteristic odour. Suitable for general cleaning purposes brush cleaning and paint thinning. It is more suitable for paint thinning than other solvents as it will not affect the drying time of oil based paints.

GWS500	500 ml
GWSLIT	1 litre